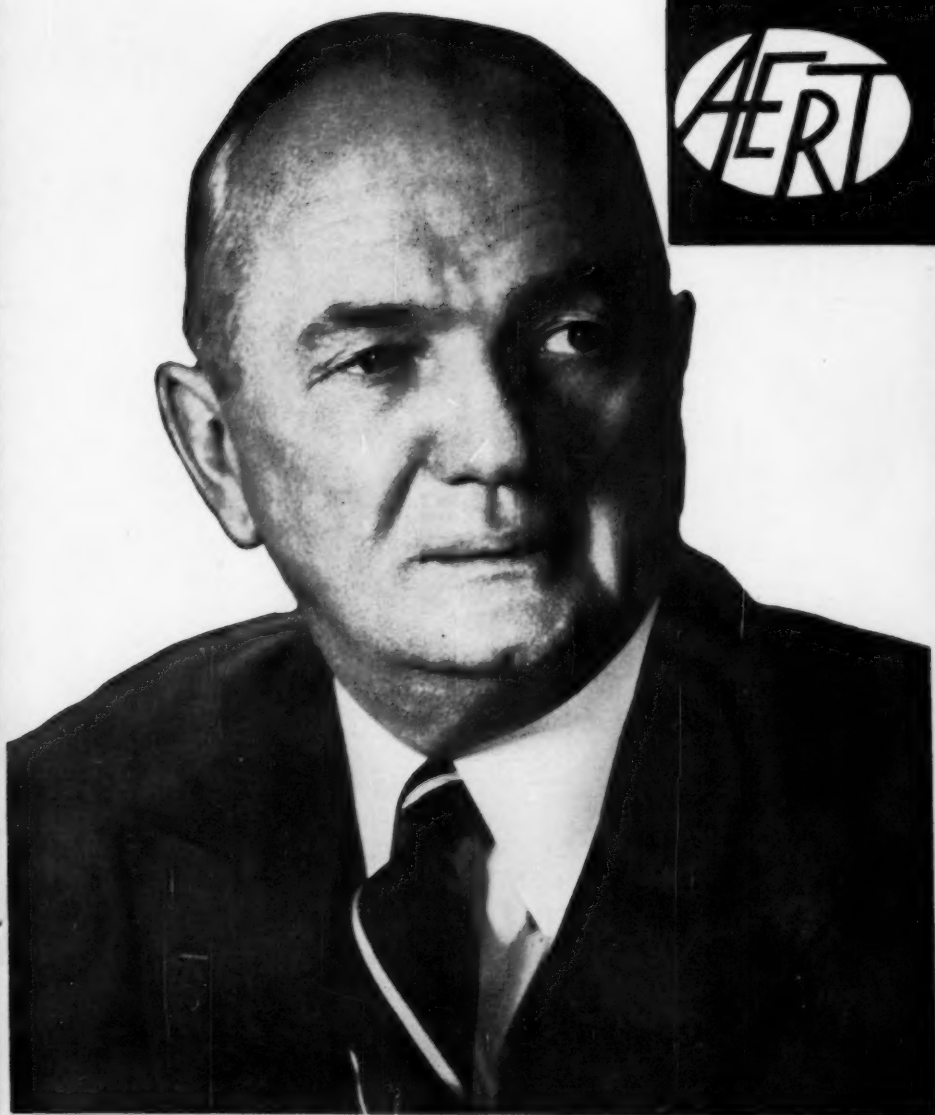


THE
JOURNAL
OF
THE



MAY 1956

CONVENTION COVERAGE ISSUE

DONALD W. THORNBURGH

Cover Feature:

See page 25

**Students Benefit from
Classroom Radio —
Today's Most Effective
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EDITORIAL

SHOULD THE AUDIENCE BE CONSIDERED?

Those who depend upon radio and television for important daily services (and who doesn't)? cannot help but be surprised at the changes in programming that are taking place. These changes, which may go unnoticed by those who have deserted radio for television, have been most pronounced in radio.

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Robert A. Kubicek
TV Guide Magazine
Chicago

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An individual with more than the usual amount of curiosity will be amazed if he decides to spend some time dialing to find out just what radio is doing today to bring its listeners something more than a time-filling diversion. He is bound to be disappointed. Many radio stations, it seems, are concentrating on disc jockeys, interspersed with news reports. The trend, also, appears to be for short (15-minute) "come on" serials, rather than for the previous longer episodes, having each day's program complete in itself. Many greatly-appreciated radio programs are now on TV, and the radio version had been eliminated.

Radio has, thus, become an incidental service rather than an equal competitor with television.

These developments, which appear to constitute radio's answer to the fear that its audience is being lost to television, seem strange when the figures show an ever increasing number of radio sets in homes, in business establishments, in automobiles, and elsewhere. Do not radio receiver sales indicate an increase in the potential audience? But is the present trend in radio programming to provide an increasingly better service for the discriminating listener? Does it challenge the listener's better self?

Does not radio need more boldness in its programming and greater vision concerning its future? Should it not use the rifle more and the shotgun less? Must it not stop worrying for fear that it will be unable to keep its listeners glued to their loud speakers during their entire waking hours?

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Institute Tries New Format

The Institute for Education by Radio-Television, sponsored by the Ohio State University, began its second quarter century with a drastically-revised format. The plan for the 1956 Institute, held April 17-20, 1956, called for registrants to be divided up into small and intimate discussion groups for intensive examination of the various aspects of the central problem or theme of the Institute: "The Role of Serious Broadcasting in Today's World."

The keynote address, which was presented at the opening session on April 17 and set the stage for the four-day program, was given by Dr. Charles A. Siepmann, chairman, Department of Communications in Education, New York University. It was a masterful presentation and provided Institute members with a multiplicity of challenges for their group discussions and more material, as a matter of fact, than most groups could consider in the three brief periods set aside for their deliberations.

Following Dr. Siepmann, the first of three addresses on the factors affecting broadcasting's role was given by Professor Alan Griffin of the Ohio State University. His topic was: "The World's Critical Need for Education and Culture." The next morning Dr. Harold D. Lasswell of Yale University presented his views on "The Socio-Political Situation." That afternoon Dr. Henry R. Cassirer, head, TV Section, Department of Mass Communication, UNESCO, Paris, discussed "Broadcasting in Other Countries."

The first of three sessions allotted to the basic discussion groups occupied the last hour and three quarters of the morning of April 18. These groups, into which the Institute registrants had been divided, had been assigned a chairman, a discussion leader, a recorder, and a group of resource people. Subsequent meetings of the groups were held from 8-10 p.m. that night and from 3:15 to 5:15 p.m. on April 19.

The reporters for the basic discussion groups filed reports following each group meeting, with the report on the final meeting constituting the Group's answer to the basic question: "What is the Role of Serious Broadcasting in Today's World?"

The final Institute session, held at 10 a.m. on April 20, opened with "A Creative Interpretation Developed from the Daily and Final Summaries," and was presented by Ralph Stettin, executive director, Joint Council on Educational Television. This skillful integration of the best thought of the entire Institute membership was both interesting and informative. It provided an inescapable challenge that no listener could, in honesty, disregard. Mr. Stettin's summary was given implementation by two able spokesmen. "The Implications for the Broadcaster" was discussed by Richard Pack, vice-president in charge of programming, Westinghouse Broadcasting Company, Inc. "The Implications for the Educator" was presented by Dr. Edgar Dale, professor of education, Ohio State University.

One Institute feature of long standing was continued. Fourteen clinics, representing the fundamental broadcasting interests of Institute members, were scheduled. These clinics were on educational radio stations, educational television stations, campus student stations, school broadcasters (radio and television), college teachers of broadcasting, youth discussion broadcasts, religious broadcasting, communications research, agricultural broadcasts, systematic instruction by television, broadcasting by national organizations, broadcasting health education, news broadcasting, and children's programs. They met for a total of five hours, divided into two sessions and were held on the afternoon of April 18 and on the morning of April 19. Each had a chairman, a secretary, and resource persons. Each Institute registrant was assigned to one of the clinics on the basis of his expressed choices.

A special general session was held on the evening of April 19. Those in attendance had the opportunity to view consecutively three television programs, each providing a different approach to the problem of mental health. Three producers — Lewis Freedman, CBS TV; Ben Hudelson, WBZ-TV; and Robert Wald, Teleprograms, Inc., — took the same area of concern and operated under similar production limitations. The presentation and the discussion which followed proved of substantial value to the audience, especially those who had responsibilities related to TV production.

For the third consecutive year, AERT assumed responsibility for most of the first day's program. AERT Day opened with a coffee hour at 9 a.m. The morning session, from 10 a.m. until noon, was devoted to "Radio Today." Presi-

dent Leo A. Martin, AERT President, presided at both this and the afternoon session. Edgar E. Willis, associate professor of speech, University of Michigan, discussed the topic, "Radio is Here to Stay?" This was followed by a radio drama, the actors and director of which were students from one of the Columbus high schools. The production, which the students had not rehearsed previously, was then the subject for discussion by a panel consisting of Dorothy Klock, production supervisor, Station WNYE, New York; Ron Dawson, Ann Arbor public schools; Evelyn Hall, West high school, Columbus; Julia Mary Hanna, University of Detroit; Ola Hiller, Flint public schools; Sister M. Rosalie, S.C., Catholic School Board, Pittsburgh.

Gertrude G. Broderick, AERT Past President, served as hostess at the annual AERT Luncheon in the Maramor Restaurant. Speaker was Edward Stanley, manager of public service programs, NBC.

The afternoon session was devoted to "Teaching by Closed-Circuit Television." Panel participants included Edward Stasheff, University of Michigan; Sam Becker, State University of Iowa; C. R. Carpenter, Pennsylvania State University; William K. Cumming, Stephens College; Thomas Clark Pollock, New York University; Irving Merrill, Michigan State University; and Thomas A. Weir, St. Louis public schools. At that session Dr. Tracy F. Tyler, professor of education, University of Minnesota, read a paper on "Use of Closed-Circuit in a Junior-Senior Demonstration High School."

The afternoon and dinner sessions on the last day (April 20) were under the auspices of the American Council for Better Broadcasts, of which Dr. Leslie

Spence, Madison, Wisconsin, serves as president. Much of the afternoon session was devoted to the techniques of evaluation of radio and television programs and to the problem of developing critical listener activity. The dinner session was devoted to the much-discussed problem of network programming for children.

A sampling of opinion follow-

ing the 26th Institute indicated that a majority approved this year's innovations and hoped that a similar format might be used, if appropriate, at future Institutes. The attendance was good and a better than average group remained through the entire Institute. The Institute Director and his staff came in for many richly-deserved plaudits.

Ed. TV Comes of Age in Seattle

EDUCATIONAL television over KCTS, Channel 9, observed its first birthday recently in Seattle and from all indications it has achieved more than chronological maturity.

In one short year, educational television in the Puget Sound area has become a well-established part of the school day. Both teachers and pupils are enthusiastic about the valuable materials television adds to their classroom studies.

A recent television survey conducted in the Seattle public schools showed that more than 12,000 school children are viewing the five programs produced each week by the Seattle school system. Percentage-wise, 75 per cent of the schools have sets and are using the programs consistently.

What is responsible for this warm acceptance of television in the classroom in just one short year of telecasting?

In Seattle, it has been a case of giving the classroom what it wanted and needed most but could get no other way. One school principal put it like this, "We think the pro-

grams have been exceptionally fine this fall. We especially appreciate the close correlation with our subject matter."

The same principal expressed the hope that his school and others could in the future become even better equipped with television receivers so that more students could be given the opportunity to view the programs aimed at their grade level. Programs produced by the Seattle public schools have been designed for several grade levels. In addition, in many schools there are three or more classes of the same level, making it difficult for schools with just one set to permit more than two classes to view each program.

Survey figures indicated that during the first two months of the current school year, more than 400 classes had viewed the Seattle school-produced television shows. The count showed that there are now 90 receivers in the schools. Most of the schools now have sets.

Principals were asked to fill out a questionnaire to determine the

use of television in the schools. They were asked to indicate the programs viewed, the number of classes and students watching, and to give their own critical appraisal program by program. On the whole, they expressed great satisfaction with subject matter presented and its close tie-in with school studies.

Elementary school principals were polled on the following programs: "The Art Around Us" (art series); "Jimmy Joins the Orchestra" (music); "Animals of the Seashore" (science)—all designed for fourth, fifth, and sixth graders, and "Somos Amigos" (Spanish conversation) aimed at Grades 3 through 6.

With 12,000 viewing and 30,000 children enrolled in third, fourth, fifth, and sixth grades, this means that better than one-third of the pupils on these grade levels viewed the programs produced by the Seattle public schools. Doubtless more would be watching if each school had more than one set. Principals have found that at most two classes can view the programs at one time and get the full value from them.

Most of the schools, the survey showed, used at least three of the four elementary programs offered each week. Approximately three-fifths of the schools watched the Spanish, art, and music shows.

Attesting to the fact that educational television is not only here to stay but most welcomed were the many requests on the survey for repeats of programs. More than half of the schools suggested duplications pointing to the value of the science program "Animals of the Seashore," which was shown again on kinescope in the fall after meeting with much success when presented for the first time in the spring months. Some of the schools pointed out that showing the programs again would also be valuable from the standpoint of class review.

In most of the schools which indicated they were watching, the program series were used by the same classes to give them the benefit of continuity. Others preferred to take turns so that more of their students could share in the information presented from week to week.

Only one program designed for junior and senior high schools was involved in the survey. All but one of the schools indicated they were watching "Man's Story," social studies program being produced for seventh grade geography students and tenth grade history students.

The only major difficulty brought out in the poll was the limitation on sets and facilities which kept more students from benefitting from the programs. One high school principal summed it all up when he wrote, "If television is to develop to its fullest potential in the high schools, a television or movie room suitable for handling 60 persons should be provided."

Most schools with sets indicated that their set was kept in a permanent position, most usually in the auditorium or a particular classroom. Just which class and teacher were to view the program were decided in most instances by sign-ups. In other cases, teachers' conferences or audio-visual co-ordinators decided the issue. Still others relied entirely upon the subject matter or the grade level for which the programs were intended.

The survey brought out many points which would help to keep educational television on its toes in Seattle—continually producing the programs most needed by students, teachers, and administrators. Educational television programs are being produced, after all, for the school—classroom, teacher, and pupil.

Teachers appreciate another opportunity afforded them by educa-

tional television—a chance to brush up on their teaching techniques and to gain other valuable aids from in-service training programs. Channel 9 has reserved the 4 p.m. time segment for these programs.

In January, Mrs. Louisa Crook, director of science for the Seattle schools and nationally recognized authority on science, began a series of 12 programs on "How to Teach Science." Teachers are meeting in groups in their own schools to view the programs and discuss them following each presentation.

A number of other subjects have been demonstrated in these "How to Teach" series with teachers themselves indicating they like the programs and want more like them.

Today the schools appreciate the

value of television—its ability to bring resource individuals into many classrooms, to show pupils their civic institutions in action, to magnify objects so the minutest details can be seen by the naked eye. These and other factors have won educators, parents and children over to the wonders of educational television.

These proven qualities and still untried potentialities give promise of a bright future ahead for educational television in Seattle and King County. The first year may have been the hardest, but Seattle's survey has shown that it was well worth it. The educators themselves are sold on what has already been accomplished, and they are thinking ahead to what can still be done with this newest educational tool.

Ohio State Opens Ed. TV Station*

Frederic W. Heimberger

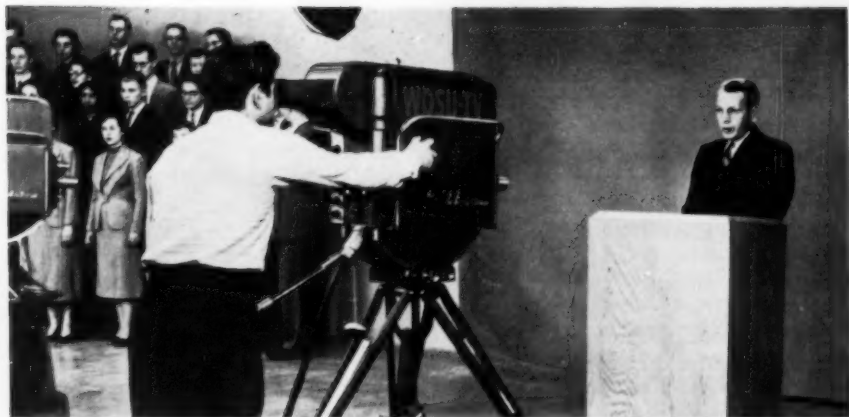
Vice President, The Ohio State University

THIS is a day of great significance for The Ohio State University, one to be marked well in the history of its development. It is a day to be remembered by the people of Ohio who have placed their faith in public education as a powerful force for good. Through WOSU-TV, the University presents this afternoon its first educational television program over its own transmitting facilities. It is a modest beginning but it requires only a little foresight and imagination to see the possibilities which lie ahead.

In some respects, history seems to be repeating itself. Almost a century ago, while this nation was in the very midst of a terrible civil

war, the President and the Congress of the United States passed the Morrill Act and thus laid the foundation for the land-grant college system which has so vitally affected the lives of our people. Out of this Act there came a whole new approach to higher education. The benefits of colleges and universities were no longer to be available only to the few. Neither were they to be limited to a small number of professions and callings. Then, in a time of crisis, there was an act of profound faith in the lasting and practical value of higher education for the many, no matter what their origins—no matter what their walks of life.

Taking full advantage of the



In "live" program marking the start of regular program service on WOSU-TV, Feb. 20, 1956, Dr. Frederic W. Heimberger (right), vice president of Ohio State University, stressed potentials of the new UHF station for extending the services of the university and for enriching and augmenting teaching facilities on campus. Shown at left is a portion of the Symphonic Choir, directed by Prof. Louis H. Diercks, which presented a brief musical program following Dr. Heimberger's talk.

Morrill Act, the State of Ohio established this University as a land-grant college in 1870. Since that time it has grown almost beyond belief in its services to all who have the desire to learn. More than 100,000 young people have completed its courses of formal instruction and have gone out to lives of increased service to the society which afforded them this opportunity. In addition, countless thousands have benefitted from its research, its extension services, and its programs of informal education.

Now again, through the decision of the Federal Communications Commission setting aside certain channels for educational purposes, we have been given an opportunity and a challenge to extend the services of this University to a vastly larger audience. In a time of world crisis when the heavy emphasis seems to be on physical force we are witnessing another act of profound faith in the lasting values of education for the many. With full

knowledge of the difficulties involved, this University has been happy to seize this new opportunity—to accept this challenge. It is our firm conviction that, with proper development, this new medium of education by electronics has possibilities almost beyond imagination.

The program today is but a very small beginning. Television is a new medium, whether for entertainment or for education. It demands new approaches and new techniques—and this is particularly true in its educational aspects. The Science of capturing the studio image and projecting it into countless homes has developed with almost unbelievable speed. But mastery of the art of using this fantastic new means for communication will take time—much time. In some respects it is like trying to compress into a decade or two the long centuries of development lying back of the modern theater.

This University plans to proceed

with vigor but, fully realizing the challenges of a new teaching medium, it recognizes the difficulties ahead. It intends to rely upon a program of sound and careful development, learning as it goes. Its goal is to make the most of educational television and radio as a means for extending to the people of Ohio the best that can be offered—and in the most effective ways.

This station, WOSU-TV, operates on channel 34, which is the educational channel allotted by the Federal Communications Commission for central Ohio. While the station will be controlled and operated by the Ohio State University, programming will not be limited to campus sources. Through proper association, its offerings may be greatly enriched by talents drawn from the whole community and its many educational and cultural institutions.

Through kinescope and other methods of reproduction, we hope to draw upon the abilities of other stations throughout the land. In return, we shall try to make our contribution through original programs instituted here but made available to others on film or tape. It is our sincere hope that we may be able to co-operate, not only with other strictly educational outlets, but with interested commercial stations as well. We feel that their understanding and their help will be essential to the success of this venture.

The facilities of this new station will make it possible for the University to enrich its teaching in the immediate field of communication by electronics. We feel that it is a part of our obligation to train as best we can young people who will be able to make a proper contribution in this new medium which, within a few short years, has given such promise of great

good. Since much is yet to be learned, we hope that we shall also be able to make a valuable contribution through research.

In addition to public broadcasting, there are ways in which we think that television may be used to make our campus program of teaching stronger and more effective. The camera and the screen may make it possible for large groups of students to get a close-up view of a laboratory experiment in progress. A delicate operation may be viewed at close hand by one hundred, instead of by the few clustered about the table. A distinguished lecturer may be seen and heard by many, even while they remain in their classrooms. A concert or play may be commented upon or criticized by the instructor in his classroom while the performance is going on. Students in considerable number may witness major experiments which are now beyond their direct observation. These are but a few of the possibilities which lie ahead.

It is proper that, as we begin this first program broadcast of WOSU-TV, recognition be given to some of the many who have had much to do with making it possible. Howard L. Bevis, president of this University, has long been a vigorous and outspoken advocate of educational television. Through appearances before committees and commissions he has helped to bring into being not only this station but others of its kind throughout America. Jacob B. Taylor, vice president and business manager, has played a very significant part in translating the dream of educational television at Ohio into a physical reality.

Professor Robert C. Higgy, an extremely able electronics engineer, has guided our way through intricate problems of design and installation which baffle the lay-

man in this field. We are counting heavily upon him as we plan new applications which will demand engineering skill of the highest order. This is particularly true of installations in the classroom, the laboratory, and the operating arena.

Finally, we express our sincere appreciation to the Ford Foundation which, through a generous contribution to the University, made it possible to have equipment and broadcasting facilities of the highest quality. With their help we have been able to build an initial installation which leaves little to be desired and which will serve as a nucleus as our effort grows in size and quality.

It goes almost without saying that we are deeply grateful to the people of Ohio. We are heartened

and challenged by their confidence in the University and, what is more important, their profound faith in the lasting value of public education. We shall do our best to make certain that their faith is justified, that through this University and through its new facilities for a vastly increased audience, the well-being of this State and its citizens will be advanced.

In conclusion, let me say again that this is a very significant day in the history of the Ohio State University. The beginning may be small and may attract little public attention. But from this seed which is planted today there will surely come growth and productivity beyond our dreams and beyond our ability to foretell today.

TV Opera Scheduling and Rehearsing Procedures

HERBERT SELTZ

Production Head, Indiana University Radio and Television Service

It was inevitable that the installation of television equipment at Indiana University in the spring of 1953 would bring about a collaboration between the Radio-TV Department and the School of Music for the purpose of televising operas. Through this alliance, the Radio-TV operation has had the opportunity to televise eight operas, and at the time of this writing two more are in various stages of planning and preparation.

It is not the purpose of this article to set forth a history of televised opera at Indiana University; rather it is to point out the fact that we have entered into

the TV opera area with a considerable outlay of time for both departments involved. This discussion, then, will concern itself only with the methods of procedure employed as well as those techniques closely associated with each step of the production.

Although we have much to learn and are constantly experimenting with the esthetic aspects combination of television and opera, we feel that our methods of procedure and planning have been generally satisfactory and effective each time they have been used.

Pre-planning — To date all of our opera telecasts have been

scheduled approximately one week after the last live stage performance of the opera. However, one should not assume that our pre-planning starts at the moment the final curtain is rung down and lasts but seven days. Pre-planning begins fully five weeks before the telecast and a full month before the first stage performance.

The first planning session brings together the stage director, the musical director, and the television director for the purpose of determining how the work will be cut and condensed so that it will fit into the allotted TV time period. In our situation the on-the-air time varies from sixty to ninety minutes.

After the cut version of the opera has been decided upon, the stage and television directors then plan the necessary adaptations and changes to be used for the telecast. They also confer with the continuity supervisor of the radio department concerning the additional writing that will be connected with the television production. Both directors make decisions on every detailed phase of the telecast such as selecting the style of art work that will be in keeping with the work being performed.

Perhaps the most important activity carried on at this time is the marking of the master TV score. This includes all the blocking, staging, and the lists of shots for the telecast. (In our situation the original stage sets and the opera theatre stage are utilized for the TV operation.) The above and innumerable other items are completed two weeks before the telecast, thus giving the stage director and his entire company a week free from the additional problems of television to dress and polish the opera for its upcoming stage performance. The television direc-

tor uses this time to attend the final rehearsals of the stage production so that he can become better acquainted with the music and the action.

Pre-recording — Before going into the details of how we pre-record, perhaps I should explain why we use this method. Simply stated we pre-record for three reasons: (1) to avoid tying up a 50 piece orchestra for a full week, (2) to save valuable time during camera rehearsals, and (3) to allow more room in our staging area. The size of our stage barely gives us space for the cast, the sets, and three cameras without the added burden of several mike booms and their operators. We do not maintain that pre-recording is the answer to all TV opera audio problems, but we do believe that under our present limitations, it is the easiest and safest way for us to present a creditable telecast.

Now briefly to the techniques employed. The recording session takes place the Monday after the live stage presentation. Since the cast and the orchestra still have the opera fresh in their minds, the majority of the time spent on this recording is concentrated on making the TV cuts in the musical score and on establishing the proper balance between the orchestra and the voices. A new man, the recording supervisor, takes charge of this portion of the planning.

After conferring with the stage and the TV directors concerning cuts, sound effects, sound perspective, etc., the recording supervisor directs the technical crew from the radio department and coordinates the various contributors until a satisfactory master is made on 16 mm magnetic film. At the same time the master is made, a work tape is recorded. The latter is for rehearsal purposes only.

Re-staging and Lighting — Step three marks the start of the final week before the telecast, and the beginning of the actual shaping of the TV production. At this time, the TV scenery is set up, and any necessary changes in form and color are made to conform with the TV system. The stage and television directors and their assistants work with the cast in the set for four evenings prior to the first camera rehearsal. During this time the blocking used for the stage performance is discarded and the TV staging is substituted.

Sometime during the middle of this final week, usually on a Wednesday night after the blocking rehearsal, the TV director and a crew of approximately 15 students start the arduous task of lighting the set. I say arduous because before the TV performance can be lighted, all of the instruments and cables used for the stage presentation must be struck. This takes a lot of time and we have discovered that even with a large crew, the lighting of the telecast often runs into the next day's breakfast.

On Thursday night, the last rehearsal before the appearance of the cameras, the complete technical crew, camera men, floor directors, technical director, etc., are in attendance. Shot lists are distributed and the technical crew walks through the rehearsal with the cast so that they will realize what is to be expected from them on the next evening's camera rehearsal.

Camera Rehearsal and "On the Air" — I'll not bore my readers

with the details of our camera rehearsals. I'm certain they are all alike, whether they take place in Bloomington or Berkeley. All of the planning and dry-run rehearsals held prior to this time are now put to the test. Every effort is expended to make the camera rehearsals as rewarding and trouble-free as possible. A re-blocking conference between the directors at this stage of production costs money, for, as the advisability of a particular staging is discussed, the image-orthicon tubes burn on and on and on.

Assuming that our pre-planning and off camera rehearsals receive only a minimum of revision, the TV director works from the control room (in our case a remote bus) while the stage director and his assistants remain in the studio in front of a line monitor. After each segment of the rehearsal the directors get together, compare notes, and make corrections, additions, deletions, etc. From here on in, it's stop, start, rehearse, and break until the show has been on the air.

In the preceding paragraphs an attempt has been made to explain briefly the utilization of time, personnel, and facilities of both the contributing departments involved in an opera telecast. This has been in the belief that others interested in TV-opera production or similar large scale telecasts, will come to realize that careful attention to details of organization and scheduling should not be overshadowed by artistic demands.

THIS IS THE FINAL JOURNAL FOR THIS SEASON.

WATCH FOR THE OCTOBER 1956 ISSUE.

Portland's AERT Does It Again

PATRICIA L. GREEN SWENSON

Manager, Radio Station KBPS, Portland, Oregon Public Schools

Once again Portland, Oregon's AERT members have brought to their community a workshop experience of value to teachers, administrators, PTA members, college personnel, and community group leaders. Traditionally, members of Portland's group of live-wire AERT'ers have turned their minds and hands to assisting their community to better use of the medium of *radio*. Over a decade, this group of busy people has prided itself on its contribution to the in-service training program in the area of broadcasting for Portland's educators and laymen. Since, however, a series of Portland's public school curriculum meetings has been devoted this past year to "clinics" in the utilization of *radio* in the classroom, the AERT group decided in March to assist interested members and friends to "cope with" the "burgeoning blossoms" of TV. Portland, now a three-television station city (and soon to have a fourth), has become sufficiently TV-conscious that teachers, parents, and other lay people want to know some of the "whys and wherefores" of TV as a medium of communication.

Under the chairmanship of Evadno Hager Mickler, Ockley Green school teacher and Northwest Regional Director of the AERT, invitations were sent to all radio coordinators, teachers, and administrators in the Portland

public schools, and in neighboring districts, to teachers in private schools in the city, who have signified their interest in educational broadcasting, to college staffs, to the community's Parent-Teacher Associations, and to other civic group leaders. Committees assisting Mrs. Mickler in Conference plans were: Sally Bechill, registration; Katherine Colbert, restaurants; Cecil McKercher, program-invitations; Linda Taylor, publicity; Pat Green Swenson, station and program arrangements, with Juanita Wolff and Inez Sundberg, assisting.

The Workshop was held all day Saturday, March 24, in the studios of the world's first commercial UHF TV station, KPTV, Channel 27, Portland's NBC affiliate. The purposes of AERT Conference planners were (1) to show a TV station at work, (2) to begin the development for Conference attendees of a knowledge of TV's new communications' vocabulary and production techniques, (3) to challenge teachers with panel-evaluation discussions of simulated and live telecasts, and (4) to demonstrate the gamut of TV's applicability for out-of-school viewing, enrichment, and in-school "taste-building" discussions.

KPTV personnel proved gracious and hospitable by making available their Artists' Lounge for the general discussions, and by providing "hot coffee breaks"



Conference guests get camera close-up. L to r: Evadno Hager Mickler, Northwest Regional Director; Isabel C. McLelland, Kid Critics originator and conference commentator; Al McLoughlin, KPTV promotion manager; Dr. Miner T. Patton, Principal, Irvington elementary school.

throughout the busy day. Al McLoughlin, station promotion manager, gave the station's welcome for Frank Riordan, new manager of KPTV. Phyllis Ivers, assistant promotion manager, assisted the group in touring the station with the help of Bernie Crane, cameraman. George Wasch, KPTV director, talked with the group concerning the "role of the director" in TV production.

The Conference was off to a good start with registration at 10:00 a.m. and the official welcomes by Mrs. Mickler and Mr. McLoughlin at 10:15. Mrs. Mickler defined the purposes of AERT as a national organization, outlined its twelve years of history in Portland, and invited newcomers to membership in the local group. Next, the writer outlined the Conference goals and delineated the challenges for the day's observations by the group in attendance. At 10:30, Marian Herr, assistant librarian in charge of Children's Services, Library Association of Portland, presented a panel of young "Kid Critics" from the sixth and seventh grades of Vestal school under the direction of Jeanne Daugherty. The four

youngsters gave their reactions to their appearing as members of the well-liked "Kid Critics" TV panel which discusses weekly an important children's book. A tape recording of their recent telecast which discussed the 1954 Newbery Award book, "The Wheel on the School," was played for the group. Mrs. Herr explained production techniques involved in this TV series which is moderated by Barbara Ewell, Children's librarian of the Library Association of Portland, and presented weekly on KOIN-TV, Channel 6, the CBS TV outlet in Portland. Isabel McLelland, teacher and coordinator of the Gifted Child Project at Oakley Green school, who was the originator 14 years ago, of the "Kid Critics" series on radio, commented on the implications of its new TV presentation. At 11:30, the group moved upstairs into KPTV's wonderfully comfortable viewing galleries to see the current Saturday morning hit with the "young fry," a quiz game entitled, "Watch the Birdie." Following this live telecast presentation, the group toured the beautiful physical plant of KPTV.

Workshop participants divided

into small groups for luncheon "in the neighborhood," after which they returned to KPTV to resume their observations. First on the afternoon program was a presentation of one of Portland's first telecourses, "Adolescent Psychology—Psychology C-461," coordinated by Don Somerville, associate professor of radio education, General Extension Division, Oregon State System of Higher Education. This telecourse features Dr. John A. Schulz, associate professor of psychology, General Extension Division. Dr. Schulz charmed his audience with a "capsuled telecourse" on growth and development, and all were convinced he was "a must" for viewing at the regularly scheduled time the following afternoon.

Don Somerville explained the beginnings of the Extension Division's telecourse and the various facets of his job as the telecourse series' coordinator. The group observed Mr. Somerville's demonstration of telecourse production techniques, asked questions about telecourse topics and sequential development, and examined the series' viewers' guides.

"Country Campus," live weekly telecast of the Oregon and Washington State Extension Services, was next on the program for viewing.

At 3:00 the group broke up for informal discussions and coffee, and reconvened just before 3:30 to hear remarks by George C. Henriksen, director of the Department of Adult and Vocational Education for the Portland public schools. Mr. Henriksen told the story of his department's venture into television with the present "Live and Learn" program being given on KPTV for adults and devoted to reading for comprehension and speed. Following Mr. Henriksen's comments, the group once again seated itself in KPTV's red, theatre-seated Viewers' Gallery to watch the 3:30 live telecast of "Live and Learn."

At 4:00, a Conference Summary which focused on things seen and learned during the busy and profitable day was given by the writer. Wearily, but happily, the group trooped home after the 4:15 Conference adjournment. Concensus was that a Saturday had been well spent by participants, who had immersed themselves in a new medium, learned much, been stimulated more, and above all, had been challenged to return to their classrooms, home and community organizations better equipped to use this new tool of learning in our modern world. Portland's AERT had played the role of catalytic agent and had "done it again!"

CENTER APPOINTS DEVELOPMENT DIRECTOR

Appointment of government foreign education expert George L. Hall as director of development for the Educational Television and Radio Center was announced recently by President H. K. Newburn of the Center.

Dr. Hall prior to his appointment, was serving as deputy chief

of the Education Division, International Cooperation Administration in Washington. He will assume his new duties with the Educational Television Center on February 15.

The development chief directs efforts of the Center toward broadening its base of financial support.

Voices of Asia!

JEAN A. EICKS

Script Supervisor, WNYE, New York

What would you expect to eat for dinner in Thailand? How does the United States Information Agency spend your money in Asia? Why is Korea's literacy rate so high? What percentage of the "intellectual class" fled from Communist rule to South Viet Nam?

A travel guide plus an encyclopedia plus government pamphlets *might* provide you with all the answers! But if you're been living in the metropolitan New York area this spring, a twist of the radio dial would have brought you the replies on the new WYNE-FM series "Voices of Asia."

Beamed primarily at the high school student in his world history class, "Voices of Asia" is aired four times each Friday over WYNE-FM, the Board of Education radio station for the schools of New York. In addition, WNYC — ever receptive to imaginative thinking — repeats the broadcast for the general public each following Monday evening at 6:30 p.m.

The series idea stemmed originally from James F. Macandrew, director of broadcasting. Always alert to the needs of the high school student, he decided to use radio to provide further knowledge about Asia.

Two WNYE staff members were ready and eager to put the idea into action. Dorothy Klöck, WYNE Production Supervisor, became the director. Jean A. Eicks, Script Supervisor, fell heir to the job of producer-broadcaster.

The purpose, as they saw it, was — to provide a starting point for reading and more inquiry, to further an understanding of the people of Asia through human interest angles, and to remedy some of the misinformation that ignorance and superstition have fostered.

Translated into broadcasting, the program has become a series in which Jean Eicks interviews each week someone who can speak fluently enough to make his country better known to Americans. And the guest list reads like a "Who's Who in Asia."

Three Ambassadors, a journalist, Asian royalty, students, and government officials make the broadcasts varied and widely diverse in content. But the very nature of each country determines the subject matter.



George Hellyer



Viet Nam's Ambassador to the U. S., Tran Van Chuong, being interviewed in Voice of America Studios by Jean A. Eicks, of Station WNYE, New York City Board of Education.

Japan? Three points of view contribute to the picture. Oland D. Russell, Far Eastern expert for Scripps-Howard newspapers, brings to the broadcast the wisdom of first-hand knowledge in the Orient. Toshiro Shimanouchi, first secretary of the Japanese Embassy, speaks as one old enough to "look back" but young enough to want dynamic democratic thinking in today's Japan. And two young students — Chise Matsumoto of Manhattanville College and Shunichi Takayanagi of Fordham University — make the Japan of 1956 vivid and real for young Americans.

Korea? Did you know that a Korean invented a movable type printing press before Herr Gutenberg? Ambassador Ben C. Limb, at the close of fifteen all-too-brief minutes, leaves his listeners with renewed respect and admiration for the ingenuity and the courage of his people.

India? Independence (in terms of the untouchable, the farmer, the industrial worker) is the theme of conversation with Ambassador G. L. Mehta.

Pakistan? A country born in our own time! How? Why? Professor Ahmed Shah Bokhari, Chief of the

Department of Public Information of the United Nations, answers the questions about his own land from first-hand knowledge.

Thailand? Who could be more fascinating to Americans than a granddaughter of that King of Siam! Princess Rudivorivan doesn't disappoint her listeners. And, by coincidence, she is reversing for us her own "Voice of America" program.

China? Dr. Shih-Chuan Chen, former professor at National Cheking University in Hanchow, presents Chinese history at a level that any average American, young or old, can comprehend and enjoy.

One of the most dramatic interviews features Ambassador Tran van Chuong of Viet Nam. Unfortunately, radio's limitations don't reveal the eyes of the man when he tells how he waited at night for his dog to bark and announce that Communist officials had come to arrest him.

The Philippines? Burma? Indonesia? They're all included in "Voices of Asia."

For variety — and for another point of view — three Americans in government positions were included in the series. George Hell-

yer, assistant director of the United States Information Agency, in charge of the Far East, shares a broadcast with Huntington Damon who is in charge of the Agency's work in India. And Mrs. Oswald Lord (Mary Lord), chairman of the Human Rights Commission of the United Nations, speaks with authority from a recent visit to Southeast Asia.

Final results? Mission accomplished? It's still too early for an accurate report. But if postcards, letters, and telephone calls were the basis of a survey . . .

From high school students: "I learned more in fifteen minutes than I could have learned in fifteen hours of poring over an encyclopedia." "Interesting to hear natives tell of their own country."

From high school teachers: "Program is doing much to establish good relationship with the people of Asia through a sympathetic understanding of their philosophy and way of life." "Truly a good-will program."

From an "honors" elementary school class: "We are studying Asia this year. One hundred twenty children in our sixth grade listened to and enjoyed your program."

From adult listeners: "Our son is in Korea. . . We felt a little closer to him when we heard your broadcast." "Program is to be commended not only by high school students and their teachers, but by all New Yorkers."

From Asians: "We congratulate you on your initiative in preparing a series like 'Voices of Asia'." "After I participated in your program, I realized the careful planning you had given to the broadcast on my country." "Thank you for making clear to listeners that Asia had a culture and civilization of its own thousands of years

before the first Europeans set foot on our soil."

How, ask our friends, did you ever manage to prepare a series that involves so many people in so many different places? How indeed! Through the kindness and cooperation of many fine people.

"Voices of Asia" adds up to — a capable director, an energetic producer-broadcaster, an alert announcer (James Morske), a man-of-many-voices for documentary bits (Lawrence Korn), willing and dependable engineers, fifty seven varieties of friends who arranged studio time (in "Voice of America" and Station WGMS in Washington, D. C., and "United Nations Radio" in New York), and unofficial ambassadors who made contacts with guests.

And what are the ladies of Asia wearing this season? Listen to "Voices of Asia!"



Summer Note:

To help our editors plan features for the Journal this fall we solicit personal letters from members of the AERT. Send us your suggestions during the summer months.

Thank You



Tape Recordings or Radio?

GALE R. ADKINS

Director, Bureau of Research in Education by Radio-Television
The University of Texas

Tape recorders are now available to a great many classroom teachers. Most machines have good sound quality and are easy to operate. Tape libraries of local, statewide, and national scope are in active operation. How have these conditions affected the attitude of the teacher toward the classroom use of radio? If a series of programs is available on tape and is also being broadcast by a local radio station, which means would teachers prefer to use? The Bureau of Research in Education by Radio-Television knows the answer for one Texas city and has an extensive statewide study under way.

A majority of elementary grade teachers in Austin seems to be impressed by the advantages of tape recording over radio. In a recent survey, 74 per cent of the elementary teachers stated a preference for recordings in the classroom, while 26 per cent preferred classroom radio reception. Availability of equipment was not a factor in the choice. It should be mentioned that Austin is not served by an educational radio station. Broadcasts to schools are carried by commercial stations.

"Time-schedule conflicts" was named by 48 per cent of the Austin teachers as the most troublesome difficulty encountered in using radio broadcasts as instructional materials. It is interesting to note that only 56 per cent of the teachers who favored tape re-

cordings listed "time-schedule conflicts" as their greatest difficulty in using radio. It seems likely, therefore, that the other 44 per cent favored tape for some reasons other than time-schedule convenience.

Next in the list of difficulties in using radio were: "difficult to correlate with lessons," "poor radio reception," "not suited to grade level," "no previewing possible," and "unable to replay program." The preference for tapes over radio may be explained in part by the fact that tape recordings used in the classroom can reduce or eliminate most of the difficulties mentioned. After considering the results of this study, the Junior League of Austin contributed funds to provide the Austin public schools with recordings of all recent series of in-school broadcasts produced at The University of Texas.

The difficulties that teachers experience in using tapes and radio in the classroom are of direct importance to the educational broadcaster. Too often the programs are found to suffer from lack of planning, poor writing, second-rate production, or bad sound quality. However, even a good production may not enjoy good utilization. The program areas may not have been wisely selected in terms of teaching needs. Better planning in the preparation and distribution of teachers' manuals and other in-



Jim Willman, recording technician, and Arlene Storm, secretary, receive tape orders from Hugh Proctor, TEA audio-visual consultant. The 2,000 program tape library of Texas Education Agency has shifted emphasis from broadcast distribution to tapes for classroom.

formational materials may be necessary for best results. Repeat schedulings of the broadcast series may be desirable to make the programs available to more of the intended listeners. Tape recordings for use in the classrooms may be needed to alleviate problems of scheduling, coordination with lesson plans, preview of programs, review of material, poor radio reception and other troubles. Responsibility for identifying the difficulties and finding the remedies should not rest on the educational broadcaster alone. Nevertheless, information about teacher preferences and utilization difficulties in the local situation is of such importance that the broadcaster or producer should not be without it—even if he must gather the information on his own.

In at least some communities there is an identifiable trend toward the use of tape recordings in place of radio broadcasts. Evidence shows that tendency to exist in the Austin schools. Although data is still being gathered, we believe the trend to tape exists generally in Texas. Sharing this belief, the tape library of the Texas Education Agency changed its em-

phasis last year from distribution for broadcasting to tapes for the classroom. The growth of tape libraries in other states and on a national scale indicates the increasing popularity of tape recordings as teaching materials.

Differences in local problems and preferences make most generalized recommendations of doubtful value. Tapes for classroom use may be most effective in some schools. Radio broadcasts received in the classroom may be preferred in other localities—especially in those served by educational stations. Perhaps at this time the best, though most expensive, approach to furnishing radio programs for in-school use is to make available both radio broadcasts and tape recordings. Bear in mind, however, that the relative popularity of recordings and radio broadcasts may be in the process of change. Don't overlook the likelihood that the reasons behind whatever preferences exist will be useful to you as an educational broadcaster. For the guidance it will give you, ask the teachers in your community which they prefer—tape recordings or radio.

Club D'Essai*

STANLEY T. DONNER

Director of Radio and Television, Stanford University

At 37 Rue de l'Universite, Paris, France on the left bank of the Seine there is an old, unprepossessing building which houses a now famous section of Radiodiffusion-Télévision Française. It is Club d'Essai founded in 1946. As its title suggests, Club d'Essai is interested in experiment, yet it differs from the usual experimental group in at least two ways. First of all Club d'Essai has its own FM transmission and is responsible for regular and continued broadcasts. Secondly, it is not a group of dilettantes, but rather an organization of highly skilled professionals interested in moving forward on the frontiers of knowledge of sound broadcasting.¹

The efforts of Club d'Essai have become even more important in the past few years not only to France but to the whole world because of the rising threat of television. It has now become essential to discover the limits in which sound broadcasting is supreme over all other means of transmission. Out of the gigantic struggle between radio and television, radio must discover its exclusive powers and make the most of them. At its best, as a means of information and communication through

the spoken word and music, radio may still develop a new art form and a new means of expression now only dimly felt.

Club d'Essai moves toward its general goal by trying to develop new talent for radio: writers, composers, directors, and performers. It has involved itself heavily in various kinds of research from the elements of sound and music to audience reaction. It has endeavored to experiment with new forms for radio and with new methods of portraying old forms. It publishes **Cahiers d'Etudes de Radio-Télévision**, a quarterly now indispensable to those interested in broadcasting for it reports the arts and scientific thinking both of France and of Western Europe.² Finally, Club d'Essai has begun a school for teaching writing and production. The published aims of Club d'Essai are as follows:

To explore the vast repertoires of literature and music, and, using the most up-to-date technical methods, give to the public as faithful a radio version as possible of a few great works.

To assist the directors of Radiodiffusion Française in enlisting the co-operation of the greatest living artists, writers, composers, and performers.

To encourage the writing of new works especially for radio.

To recruit new young talent, in

*The author sent this article from Paris where he has been spending the Winter 1952-3.

1. Now, for the first time, Club d'Essai is beginning research, teaching, and experiment in television.

1955-56 school year studying under a Fulbright grant.

2. Andre Veinstein, editor of **Cahiers d'Etudes de Radio Television**, is planning 3. Tardieu, Jean. "The Club D'Essai," **The B.B.C. Quarterly**, Volume VII, No. 4 to invite the contribution of articles from the United States.

all fields of the spoken word and music, and to train for it for broadcasting.

To awaken the interest of the public, or at least an active section of the public, in the "eighth Art" and its possibilities.³

Some of the expressed aims bring to mind immediately the old Columbia Workshop which did so much in the development of new talent. The new talent CBS brought forward was of such quality that for the time it even appeared that radio would develop a literature of its own. Because of the work the Columbia Workshop once did, and because the radio-television sections of several American universities have aims which are similar, the value of the efforts of Club d'Essai is underscored.

There are several essentials to the effective work of such a group as Club d'Essai. First of all, there must be some regular broadcasts, so that the experimenters do not work in a vacuum and lose touch with the public whom they are meant to serve. In the second place (and this is almost the antithesis of the first) the experimenters need not feel obliged to serve the majority audience, for in trying for new approaches they must be discovering means which are at the moment strange, but which, if successful, become the usual and accepted in the future. At the same time the experimenters must be given freedom to make errors which are the natural requirement for experimental success. The emphasis of the experimental group must be on quality, both technical and artistic. Without this emphasis the experiments may appear to be, or actually become, only poor copies of what is already being done. It is likewise important that a group such as Club d'Essai have a permanent staff so that work may be undertaken which may

show either immediate results or work which may take considerable time, even years for fruition. All of these essentials are satisfied in the organization of Club d'Essai.

Club d'Essai has worked under the clear advantage that no immediate results were expected. At the beginning a long, careful study was made of the whole field of radio. In this way a background was established for all that was to follow, but there were no spectacular discoveries in the first few years. Over a long period of time there have been important and sometimes even revolutionary results.

Club d'Essai tried first of all to introduce great masterpieces to the public. They succeeded with new techniques of adaptation and production in presenting works of such writers as Stendal, Flaubert, Bourget, Gide, and Cocteau. They used the motion picture sequence method of adaptation, new and unexpected use of sound, and such careful respect for the original author's intention as to bring whole pages of the work to life.

Another successful experiment was to bring living authors to the microphone to present not only something from their own writings, but also something from past writers.

Part of the original purpose of Club d'Essai was to discover new writers for radio. This has been developed and new and imaginative forms for radio are being introduced. At this writing two people connected with Club d'Essai have stage plays which have appeared in Paris theaters this season.

This experimental group has also established clubs about Paris and the provinces with the double purpose of sharing problems and ideas with enlightened and inter-

ested amateurs and at the same time searching out gifted young people who with training may become valuable specialists for radio.

Club d'Essai has likewise attempted a new kind of variety program which would bring before the microphone new groups and movements for which Paris is rightly famous. These new efforts are in literature, music, sketches, burlesque poetry, humor, and songs. This plan again helps in the discovery of new talent, new writers, and new ideas.

Part of the efforts of Club d'Essai are spent developing new variations of old program formulae. These, while too numerous to discuss here, are as interesting as are the attempts at entirely new programming.

In the field of music Club d'Essai has been most successful with its experimentation. The Club has found new talent, new composers and new and exciting means of realizing music. It has also developed what is now called "musique concrete." "Musique concrete" is the isolation of sound which by amplification, reduction, or multiplication is reintroduced by use of a multiple-track recorder into a pre-planned form of musical composition. This discovery opens up entire new worlds of sound that can be converted into a new kind of music different from anything man has heard before. The great composer Arthur Honegger wrote:

I do not believe in the progress in the substance of art and I am not certain that there is much virgin territory to prospect in the domain of sound, but be assured that I am very curious about Musique

Concrete. Today it is an art still in its infancy, but I willingly believe that there is much to be done by these means.⁴

Another noteworthy achievement of Club d'Essai was to invite distinguished people from all over the world to contribute ideas not only in radio, but also in all areas of learning in which radio impinged. From these people the Club added new ideas to its own extensive research program, opened up new areas of research, and excited the interest of these scholars in aspects of radio research.

Part of the regular, continuing program has been a school for the teaching of writing and production. The school broadens interest in communication in general, and the better qualified students apply for work with Radiodiffusion-Television Francaise. During the early part of 1956 under the title, "Cycles d'Etudes Superieurs de Radio-Television," a series of lectures has been offered at the Sorbonne. These lectures by scholars eminent in many fields deal in psychology, pathology, physics, musicology, and sociology as they apply to radio and television.

Through its achievements in new programming, better programming, new use of old formulae, the gathering of new talent, its explorations and researches, its teaching, its clubs, its bold development of a new kind of music and its solid belief in radio "in which the spoken word and music will be indissolubly blended in a third language to express sensations hitherto inexpressible and for which a name has still to be found," Club d'Essai stands as an inspiration to the whole world.

4. *Sept Ans de Musique Concrete, 1948-1955*. Radiodiffusion-Television Francaise, Group de Recherches de Musique Concrete, Centre d'Etudes Radiophoniques, 37 Rue de l'Universite, Paris VII.

WCAU Contributes to Education

MARGARET MARY KEARNEY

Education Director, Station WCAU, Philadelphia

Education for radio and television broadcasting was given a dynamically successful experiment this year when Donald W. Thornburgh, president and general manager of WCAU-WCAU-TV made available the services of the leading personnel of his station and its finest of broadcasting equipment, to the University of Pennsylvania for participation in a unique radio-television course given by the University's Department of Journalism. For thirteen weeks the lecture-laboratory course in radio and television was offered in the WCAU Studios. During that period, it was hoped that a pattern would develop by which the educational institutions and the Nation's broadcasting industry could combine their resources to assure these vital media of communication of the finest creative and technical talents.

One of the important aims of the course, as foreseen by Mr. Thornburgh, was to provide students who were considering the field of broadcasting as a profession, an opportunity to work first hand with professionals in the field and with the very best available equipment. Members of the WCAU Radio and Television staff covered such subject matter as basic radio production, engineering operations, basic television production, radio and television programming, sales, publicity, news and public service, govern-

ment regulation of broadcasting, and educational television. Guest speakers were brought in to cover specialized material. Patrick J. Stanton, president and general manager of Station WJMJ discussed the operation and management of the small radio station; James Fassett, director of music for CBS Radio, spoke on mechanical reproductions and tape recording of serious music for radio; Frank Elliot, director of sales development, CBS-TV Spot Sales, dramatically illustrated the impact of television on the American public.

Students were introduced to the enormous problems of program development by Charles Vanda, vice-president in charge of television and Joseph T. Connolly, vice-president in charge of radio.

As a final project, students produced a television program, for closed circuit viewing by a Board of WCAU Executives and Bob Williams, television critic of the *Philadelphia Evening Bulletin*.

The last session of the course was aired in a local telecast and had as its guests Dr. Gaylord P. Harnwell, president of the University of Pennsylvania. At this time, Mr. Thornburgh presented the University with a check for one thousand dollars to be used for the purchase of a broadcasting reference library as well as for the campus radio station at the University of Pennsylvania. He

explained, "A while ago, WCAU-TV received a highly prized award, probably the most sought after in our profession. This was the Alfred I. DuPont Award whose citation honored us for our part in encouraging, promoting, and developing American ideals and for our service to the nation and the community. With the award went a check for one thousand dollars which we set aside until we should have some appropriate use for it — a use which furthered the ideals of the DuPont Award. We have found that use . . . and it is our wish that the School of Journalism course in Radio and Television be so equipped that it may be a focal point for all students with an interest in our field."

An Outstanding WCAU Program

CAREER FORUM is Station WCAU's radio series designed to give young people in the Philadelphia area, a medium for exploration of the varied careers open to them in modern industries and professions, with acknowledged leaders in these fields. Begun in 1945 and completing its eleventh consecutive season this year, "Career Forum" is credited with being the first project of its kind in radio. In 1945 the program was honored with a 1954 Freedoms Foundation award as "Best exemplifying the American way of life" and has been acclaimed by leading educators and prominent business and professional personalities as an outstanding achievement in youth guidance and education.

The writer, who serves as "CAREER FORUM'S" producer-director-writer plans the programs to help young people gain a wider knowledge of themselves and of the occupational and economic life in which they live, in order that they may be able to

choose their vocations wisely and in keeping with our democratic principles.

Because of these aims and the success with which they have been fulfilled, distinguished guests have devoted their time to leading "Career Forum" seminars with enthusiasm. They feel very strongly, as I do, the importance of lending their professional wisdom to the young people who will be the leaders of tomorrow. Directness and simplicity are the keynotes of "Career Forum" as each seminar explores the opportunities in the given field — the kind of jobs there are for skilled and unskilled labor, for college graduates or for those with a high school education.

During the past season, by including a wide scope of careers and jobs, "Career Forum" has made it possible for the youth of the community to benefit from hearing many of America's business and professional leaders. Not only have the students been helped in the selection of careers and those courses to take in preparation, but teachers have found the series a help in guiding those who want counsel. The principles and information provided in "Career Forum" have been used by the National Chemical Association for educational and indoctrination programs throughout the U. S.; The National Institute of Banking in its educational program; and the Vocational Guidance area of the National Association of Lawyers. It has been used also in the complete series form to supplement the Vocational Guidance courses in the School of Education of West Chester State Teachers College, by the New Jersey State Institute for the Blind, and by WHYY, Metropolitan Philadelphia educational radio and television station.

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SAN FRANCISCO STATE COLLEGE

The nation's educators, already plagued with rapidly expanding enrollments and a consequent shortage of teachers and classrooms, will watch with more than normal interest an experiment just announced by San Francisco State College.

Financed by a \$125,000 grant from the Fund for Advancement of Education, the experiment will seek to determine if television can be used in an undergraduate general education program to teach students who stay at home. Facilities of KQED, educational television station for the Bay Area, will be used for the instruction.

Initially the college plans to experiment with four courses selected to present varying degrees of difficulty in adaptation to television. The courses are in economics, psychology, creative arts, and English (basic communications). A carefully-planned evaluation program will measure the learning results of the television students as compared with those receiving instruction in the conventional sense in the classroom.

San Francisco State, which has grown from 800 to 8,000 students in the past ten years, will face serious shortages of staff and facilities in the near future if present enrollment trends continue, according to President J. Paul Leonard. Classrooms already are in almost constant use from 8 o'clock in the morning until 10 o'clock at night and at least 50 new staff members will be needed next year to provide for normal replacements and an increased enrollment, Leonard said.

Commenting on the grant, Leonard said:

"Television is an important potential medium in education today. Industry spends millions to educate customers; the schools and colleges need to determine to what extent this medium can be useful in college education.

"We are not undertaking this project with the idea that it will provide any ready-made solutions. However, the problems which face higher education are so staggering and their solution so important to the future that we believe every means of increasing the effectiveness of the college teacher needs to be explored. Television may enable us to continue to teach all students with competent faculty."

The San Francisco State College project is one of several being undertaken by American colleges and universities, largely stimulated by the Fund for Advancement of Education, to determine if some of the answers to expanding enrollments cannot be found in changes in present educational patterns. It will seek data on what happens to students who take part of their instruction at home via television and the effect of such teaching on the faculty and institution.

Two of the courses will be given during the fall semester of 1956 and two during spring semester 1957. Students enrolled in the television courses will be brought to the campus every other week for a laboratory-discussion session intended to compensate, in part at least, for the lack of direct contact involved in a television lecture.

Formal enrollment in the television courses will be limited to regular students of the college. However, provision also will be made for others — including exceptional high school students — who wish to take the course apart from the experiment group.

Canada Plans Ed. TV Study

R. S. Lambert

Supervisor of School Broadcasts, Canadian Broadcasting Corporation

The CBC's second experiment in classroom television has been scheduled for April and May of this year, with an estimated 500 schools taking part. All ten provincial departments of education have agreed to have their schools participate and will aid in the evaluation of the experiment.

This second project has been planned on more ambitious lines than that carried out in November 1954. The results of the first experiment showed that 95 per cent of the participating teachers considered this medium to have valuable classroom possibilities. However, the limited number of programs (eight) produced on this occasion did not afford sufficient basis for establishing its full potentialities. Therefore, the National Advisory Council on School Broadcasting requested the CBC School Broadcast Department to explore further the use of television, enlarging the range of grades and subjects. It is hoped that this will throw greater light on the relative merits of TV and sound film as classroom aids.

The experiment will comprise 15 programs varying in length from 10 to 30 minutes. Subjects are based on suggestions of classroom teachers; programs will cover a variety of topics. A feature on bird migration is one of the specially prepared telecasts for pupils in grades two to four.

Grades five and six can look

forward to illustrations of map-making, episodes from the history of the Canadian fur trade, and information about the moon. Telecasts which cover high school interests for the first time, include an authentic re-enactment of the birth of Canadian Confederation and the evolution of the internal combustion engine.

The CBC is enlisting the co-operation of the National Gallery, Bell Telephone, Ford Motor Company, University of Toronto, and other organizations in the preparation of the series.

Negotiations are underway with privately owned television stations to expand the distribution of the series. Last year all private TV outlets joined with CBC stations in telecasting the programs.

In most provinces details of participation by individual schools is being worked out between school boards and the director of school broadcasts for that province.

The Manufacturers Association and the various retail dealers associations have endorsed the experiment and have recommended that their dealer members assist schools participating in the experiment by loaning receivers to schools for the three-week period.

The National Advisory Council on School Broadcasting headed by H. P. Moffatt of Nova Scotia, has set up a special TV committee to supervise the conduct of the experiment. The chairman of this

television committee is George Croskery, secretary-treasurer of the Canadian Teacher's Federation.

Canada is not the only nation interested in school television. The British Broadcasting Corporation has announced that an experimental service of school television broadcasts will start in the Autumn of 1957 in the United Kingdom. France has a regular and extensive series of school TV programs and several educational bodies in the United States are making effective use of television.

Unlike the first Canadian school television experiment, which was limited to specially selected schools, the second experiment allows for participation of any school within range of a TV station. The teacher or principal of any school wishing to take part merely has to register for the experiment with the audio-visual or school broadcast director in his provincial Department of Education. From them

he will receive full details including: a teachers' manual, which describes each program and makes suggestions for class preparation and follow up; evaluation forms, on which the teacher can assess the telecasts; and advice on securing a receiver.

Each school is responsible for obtaining its own receiver. The way has been eased, however, since the manufacturers' association and the various dealers' organizations have endorsed the experiment and encouraged their member firms to loan receivers to schools. Lists of these will be available from the Departments of Education. It is expected that the dealers will gladly cooperate with the schools, since most of them take a lead in community efforts. With all this assistance available to teachers and schools, it is expected that the number participating in the experiment will show a big increase over last year.

SHOULD THE AUDIENCE BE CONSIDERED?

(Continued from page 3)

No radio station can please its entire potential audience with every program. But it could plan its schedule so that the needs of each minority of its audience would be met each week. Television needs to do the same. Television programs are expensive. Should television attempt to fill as many hours as it does? Does it need to think only of the largest possible audience?

The broadcasting picture is not all black, however. There is hope for the future. The educational stations constitute one bright spot. Furthermore, if the home and the school discharge their obligations, the oncoming generation of young people will not accept the trivia

which constitute too much of today's broadcasting. Unfortunately, some homes are aware neither of the problem nor of their obligation in assisting in its solution. This leaves to the school the major portion of this joint responsibility. The average English teacher may be more aware of the problem than are others, but each teacher, from the kindergarten through the university, has an important part to play. His aim should be to develop in each future citizen a taste for the better and the ability to make discriminating choices? Are all of us meeting this challenge?—TRACY F. TALLER, *Editor*.

LETTERS TO THE EDITOR

Just a note to thank you for the fine job you did in connection with my article in the current issue of AERT Journal.

George Jennings spoke to me concerning the presentation, and seemed favorably impressed.

Philip Lewis
Principal

Herman Felsenthal Elementary
School
Chicago

* * *

The plug for NCCET in your February *Journal* was most appreciated by all of us. We would have been pleased with just a story but to make the cover, too, was overwhelming.

The AERT has been most cooperative with us in helping to promote ETV among groups and individuals in the channel areas during the three years we were in business. We have enjoyed working with you and the other people in AERT and wish you all the greatest success.

Robert R. Mullen
Formerly Executive Director
National Citizens Committee
for Educational Television

* * *

Thanks for the editorial "Labor Supports Ed. TV."

M. S. Novik
Radio Consultant
New York

* * *

I want to thank you for seeing that my *AERT Journal* arrived. I have now informed the publishers of my change of address, so I hope I will not be missing any other numbers. It would have been a

great loss if I had missed the March issue. Patrick Hazard's article includes so many good quotations, so many examples of good commercial programs, and so many good references to be found in periodicals that I found myself underlining most of the article as I was reading it. I am serving as moderator on a panel on television at the Spring Conference for English Teachers and Librarians to be held at the University of Minnesota April 20 and 21. I have found Mr. Hazard's article very helpful in my preparation for this panel.

Clarissa Sunde
Consultant in Radio-Television
Education
Minneapolis Public Schools

* * *

At the last monthly meeting of the All States Retired Teachers Association of St. Petersburg, a resolution was presented and approved to the effect that our Association express its approval of and appreciation for the effective work being done by the staff of the *AERT Journal* and its contributors.

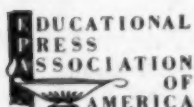
We also wish you to know that our best wishes for a successful AERT Meeting accompany you to Columbus, Ohio, on April 17th.

Our corresponding secretary was also instructed to write a letter to Senator Magnuson, Head of the Senate Committee on Interstate and Foreign Commerce apprising him of our strong belief in the great importance of continuing to reserve TV channels for educational non-commercial use.

(Miss) Anna J. Turgasen
Corresponding Secretary,
of St. Petersburg, Florida
All States Retired Teachers

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